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ABSTRACT

This paper briefly reviews the state of the art in reader response research with special reference to the Danish studies in reader responses. The paper then proceeds to a discussion of a number of methodological problems inherent in setting up questions for cross-cultural (and international) studies in general, and for reader response studies in particular. The paper concludes with the first version of the questionnaire used in the "Folktale project" and describes the outcome of the test of the questionnaire with various groups of Danish readers. (Seventeen references, an appendix of data, 14 related publications of the Folktale project, and an overview of the Folktale project as of October, 1989 are attached.)
(Author/RS)

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FOLKTALE:

A CROSS-CULTURAL, INTERDISCIPLINARY STUDY OF THE EXPERIENCE OF LITERATURE

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PAPER 13

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Title: The Preparations for charting reader responses in the "Folktale-project"

Author(s): Cay Dollerup, Iven Reventlow, Carsten Rosenberg Hansen

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The Center of Translation Studies and Lexicography
The Department of English, University of Copenhagen
Njalsgade 80 2300 Copenhagen
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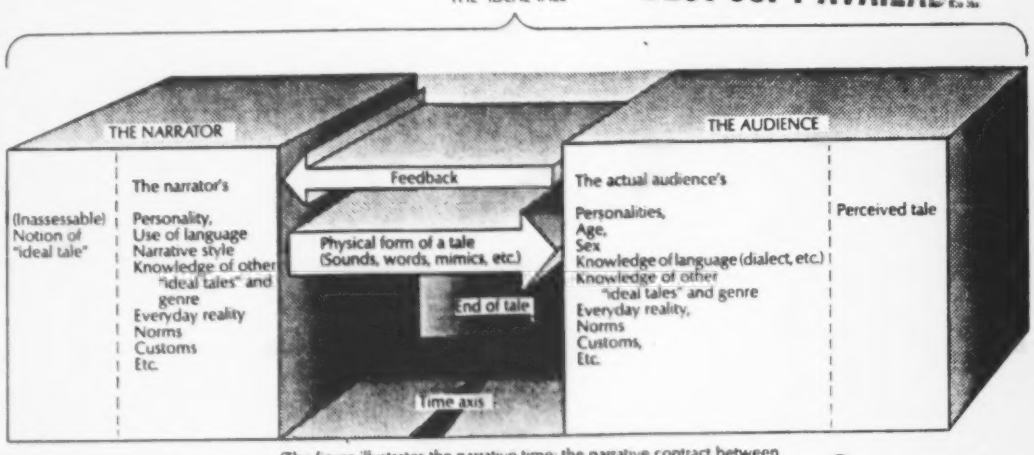

(The figure illustrates the narrative time: the narrative contract between narrator and audience and which is limited in time.)

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FOLKTALE: A CROSS-CULTURAL, INTERDISCIPLINARY STUDY OF THE EXPERIENCE OF LITERATURE

Paper 13

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Authors: Cay Dollerup, Iven Reventlow, Carsten Rosenberg Hansen

ABSTRACT

The present paper briefly deals with the state of the art in reader response research with special reference to the Danish studies in reader responses. It then proceeds to a discussion of a number of methodological problems inherent in setting up questions for cross-cultural (and international) studies in general, and for reader response studies in particular. It also gives the first version of the questionnaire used in the "Folktale-project", and describes the outcome of the test of the questionnaire with various groups of Danish readers.

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PAPER 13

The present paper discusses the principles behind the questionnaires designed to chart reader responses after the reading of the three stories in the "Folktale-project". The discussion refers to previous papers, notably Paper 7 (on the introspection studies), Paper 8 (written essays on 'Per Smed's Whip'), Paper 9 (written papers on 'The Barking Ones'), Paper 10 (written essays on 'The Golden Apple', and Paper 11 (sophisticated readers' views on the tales).

I. PREAMBLE: "FOLKTALE" AND READER RESPONSE RESEARCH

The aim of 'Folktale-project' is to explore cross-cultural similarities and dissimilarities in reader responses to three stories; the present juncture, where we are in the process of starting the major data-collection is appropriate for a brief discussion of our relation with some reading research and some reader response criticism.

From the very beginning (in 1967) of our experimental studies we have taken it as a point above dispute that a literary text, a text made for appreciation, can be approached only by means of readings of the artefact in aesthetically meaningful discussions. In these readings, the readers and their backgrounds fuse with the texts, in one whole, in a psycholinguistic process, or, as Rosenblatt puts it: "'A poem' (where a reader is actively reading a work of literature) "must be thought of as an event in time.... It happens during a coming-together, a compenetration of a reader and a text."

This approach must be seen as a relative new-comer to criticism; the Romantic period and its aftermath revelled in biographical research on the author personality. New Criticism and related schools from the 20'ies, 30'ies saw the text as an autonomous entity. Structuralism, Marxism, and others of the same ilk have viewed literature as expressions of underlying conflicts, opposites, or of social forces, and yet insisted that the key to an understanding of these forces lies in texts or in bodies of texts.

Reader response criticism began with Richard's Practical Criticism of 1929; but even within this field which allegedly focusses on the reader in the reading process, the emphasis is indisputably different. Some researchers argue that the most important constituent of a reading is the reader's identity or psyche (Norman Holland) and that - in extreme cases - a text, indeed any text, is no more than an inkblot on which the reader imposes his or her 'identity'(let us add that since reading presupposes a willed and voluntary activity on the reader's part, the reader's personality is indisputably there); other researcher's argue that we should operate with 'interpretive communities' in which readers reach intersubjective agreements (Stanley Fish); and others again posit that the texts have inherent patterns which are realised in different ways in different historical epochs by readers (Wolfgang Iser).

Although this is a summary way of discussing reader response research, it suffices to stake out the area in the broadest terms. The number of studies relevant to the "Folktale-project" with its, by and large, uncompromised insistence on empirical basis provided for the further exploration, is fairly small. This is particularly obvious because the study uses only legitimately literary texts (and not fragments of texts, or texts made for test purposes), from authentic writers. This does not mean that we can disregard reading research alltogether, but it means that it may suffice for us to distill the relevant findings.

For a cogent discussion it is also useful to posit that there are three different components in a 'poem': namely the text, the reader, and the 'context' or situation (cf. Vipond and Hunt 1989). And it is also useful to keep in mind that readers find intentionality, narrativity in a broad sense in the 'text'; not surprisingly, readers may also find difficulties in 'the text' when the 'contents' are from another 'culture' (cf. Barnitz 1986).

It is, presumably, our interdisciplinary approach which means that these models, laudable as they are, also seem insufficient for a comprehensive grasp of the 'poem' as we see it in "Folktale".

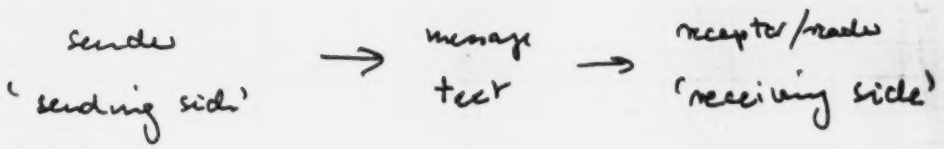
In previous papers we have discussed the main practical problems in setting up the "Folktale-project" so that it could uncover cross-cultural similarities and dissimilarities in reader responses. Furthermore, we have offered a detailed account of our methods of handling those problems which it was possible to predict in advance. What follows is thus a clarification of our approach, and references to the most pertinent research.

II. RESPONSE AS COMMUNICATION

From the very start, we have gone further than other research we know, in so far as we have taken it for granted that there are differences at e.g. the individual, the national, and the cultural levels (and which overlap) in any reader response.

In Paper 14, we shall discuss the calculations and mathematical methods we expect to employ for the detailed analyses of the data. Here it suffices with a discussion of our thinking in terms of communication. The communication model comprises an original sender (the narrators), a message (each of the three stories), and recipients (the cross-cultural readership). The use of a model at this stage will probably facilitate the following discussion:

A simple communication model



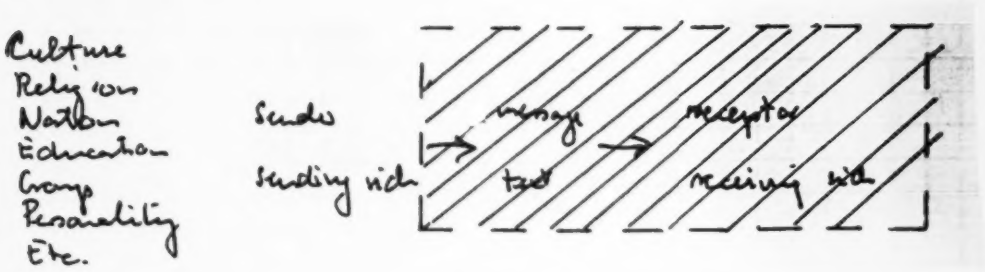
In previous papers we described how we chose to focus on oral folk narratives because they are narratives in

tolerably well-known historical, cultural, and social contexts in which they reinforced cultural norms. The three tales eventually selected were originally told in fundamentally different cultures, viz. in rural and not very Christian Denmark in the 1870ies; in the largely undisturbed and very small Eskimo/Inuit community at Thule in the 1930ies; and in Islamic Turkey in the 1930ies (Papers 2,4, and 6). In the selection and in the translation of these tales, we have, then, tried to make sure that we preserved as much as possible of the tales' original cultural imprint, including features imposed by the narrator's individuality.

In the responses made by our readers there are some - although not that many - statements (defined as 'sentences carrying one meaning') which refer to recreations of the sender personalities; to genres, such as folktales, fairytales, and (in the case of The Barking Ones) to myths. In addition, it seems as ifnorm systems (concerning storytelling (e.g. 'coherence'), values (brutality, gender)) also make their way from the oral tale via the printed text to the readers. This in no way amounts to an uncritical embracement of these norms on the readers' part; it is, more often than not, found in the form of an explicit rejection.

We refer to these aspects in the experience as 'the sending side'; it is the non-shaded area in the following generalised model of the intentions and presuppositions readers experience in the text they are reading:

An illustration of the features identified with the sending side:



We have argued that texts cannot exist as messages without being experienced, and hence that no literature can be

discussed meaningfully without being experienced. The way we approach the stories is thus by means of the readers' experiences. We, the members of the "Folktale-team", are also readers, but with a difference: we study the contexts in which the stories were originally told, we have determined the linguistic form of the text in Danish and in English, and we we have collected and studied a large number of reader responses whose legitimacy we accept although they are not identical with our own. Furthermore we propose to use information from the responses received in the course of the first round of study in the devising of questions on reader responses in the second round. We are circumscribed by our own our cultural, social and educational backgrounds, and, above all by our own readings of the texts, so our use of the readers' readings will not be objective. As analysands we are part of the analysis. On the other hand, we may hope that our awareness of this fact will prove a strength, rather than a weakness.

What is more: in the context of the "Folktale-project" we speak of the texts as if they were independent of the experiences, as if they were objective entities: we do not blush to do so, for this is the normal critical endeavour.

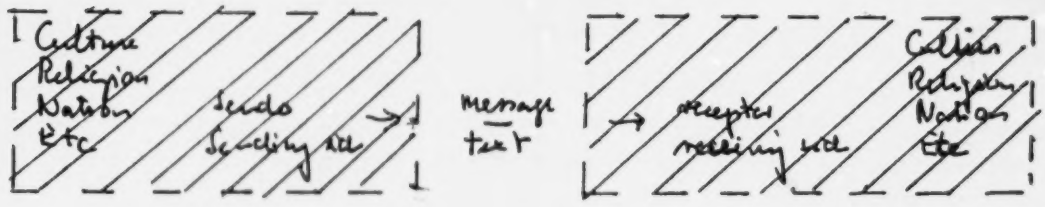
In addition, readers refer to the texts 'per se' in the introspection and retrospection studies we have conducted; and we can, in a summary and cavalier fashion, point to the fact that despite all the cultural differences in the readership of the three tales, the majority of the responses registered thus far (in Papers 7,8,9,10, and 12) are not without some common factors: the responses are not random. To critics, this is nothing new, but in the context of experimental reader response research it is now gradually being documented that the texts do indeed lead to 'constrained' experiences (cf. Sadoski & Goetz & Kangiser; Vipond & Hunt; Dollerup & Rosenberg Hansen).

In our thinking, there has, however, never really been any doubt that the literary text is a directive force.

It is with this assumption that we approach the text, and posit that the sender and the receiver and the sending and the receiving cultures are all part of the text. The main emphasis

is, however, on the text which is in the centre; the text is both the object of study, and used as an approach to the other elements in the literary experience. This may be illustrated as follows:

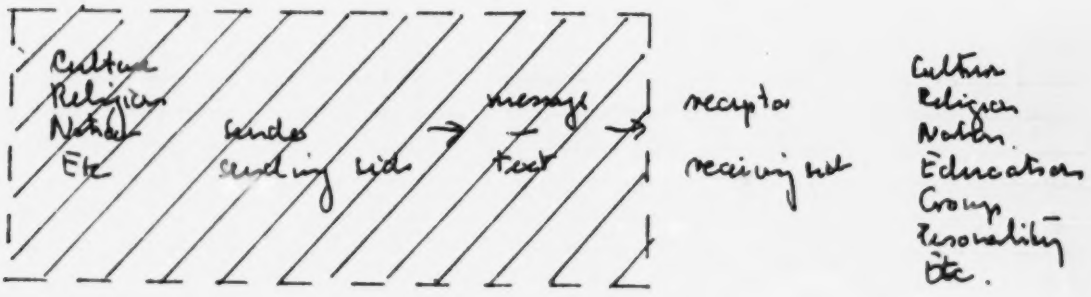
The text as the object of study



When a text is read, all the factors singled out fuse; this includes the text as stimulus, the sending side and its components, and the receiving side; but once again, there is no denying that readers actually voice part of their responses in terms of 'objective texts': it reflects part of the response, and there is no valid reason for not taking it at face value.

Similarly, there are numerous references to the receiving side, to the reading and the readers' own personalities which can be illustrated as follows:

Components in the responses concerned with the receiving side in reading



We hope that the illustrations also indirectly show that the readings we will investigate are not innocent readings; our readership will belong to the educational elite in most countries involved: we expect participants to be literate,

fluent readers, even of a foreign language, namely Danish or English, in which we have chosen to carry out the "Folktale-project". We accept that there is a number of factors which are, indivisibly, part of the reading process, and which we, nevertheless, deliberately disregard in the project. They are such features as physiological reactions (heart beat), mental pictures, decoding, dyslexia, to jumble together some problematic areas.

In their readings, readers will comprehend the written text, the squiggles on the printed page. Readers will not only decode the explicit messages of the texts, but also add something of their own according to their personalities ('identities') and backgrounds ('schemata'). As texts, the narratives are fiction, and as fiction each of them presupposes a number of assumptions about how things are, although these ideas are not expressed in language. Thus it is at the textually implicit level that we assume that there will be 'fillings in', complementations, which the readers attribut to the sending side and from the receiving side.

It is these complementations which form the object of our study and where we think there may be cultural similarities and dissimilarities.

In the study of these separate factors, we cannot take it for granted a priori that any one of them will belong unambiguously to only one easily identifable component of the encoding processes on the sending side or in the decoding processes on the receiving side. On the contrary, they will overlap. In the following pages we shall, nevertheless briefly attempt to pinpoint some components of the experiences; state what part of the communication process studied in the "Folktale-project" they primarily belong to; to discuss how we handle them; and, cautiously, use these indications in the formulation of our questions.

II.1 The 'Sending Side'

In this project we have taken great care to establish the facts which 'exist' in the texts and which derive from the sending side. We have previously defined these factors as

"filters" in relation to the "ideal tale." They concern the norm system, the religious system, the storytelling tradition, and the sender's personality. Linguistically, we have done our best to preserve the vestiges of the 'original, ideal tale' fairly closely in both English and Danish. In addition, we have striven to make the linguistic vehicles as close to one another as possible. This does not imply that we may not have to revise our thinking, but we are fairly sure that this will be on minor points only.(Papers 1,2,3,4, and 6). The main point to make here is that our texts do not derive from only one culture, but from three distinct ones: in so far as readers from other cultures than the sending one, encounter difficulties in 'tuning in' on the stories, it is not unreasonable to expect some similarities in parts of the responses of readers outside the 'sending culture'. The multicultural readership calls for multicultural 'sending sides' to show similarities and dissimilarities in response.

After some deliberations, we have decided against using a specific text (for instance, a brief animal parable) for instructing our readers in how to handle the questionnaire. One reason is that that it would provide readers with a background knowledge which might differ (according to the fables source-culture). By rotating the order of the stories in the main data-collection, any effect of 'learning how to handle the questions' can be controlled.

Conversely, we decided to furnish readers with the information that they are dealing with folktales, because toleration of such tales appears to be higher than of 'elitish literature' among our readers.

II.2 The 'Textual Side'

It must be stressed at once that, although some readers will have English or Danish as their second language, we must, of necessity, assume that all readers are what Victor Nell has termed 'lucid readers': as mentioned, we are not concerned with, for instance, the brain processes by which readers make meanings. Nevertheless, we think it wise to ask a few questions (in the final collection round three questions per

tale) which do probe indisputable facts in the texts, simply because we want to make sure that the readings we discuss are part of the experience of the same typographical squiggles. One such question is, for instance, how much money Per Smed gives the old woman in the wood).

Provided readers and we are beyond that simple decoding level, we feel that we are fairly well aware of most of the potentialities of the stories on the textual side.

We are, for instance, aware that many readers will not know the meaning of the word 'flense' in 'The Barking Ones'; that knowledge of the word depends on education (and cultural background); and that the exact meaning of this verb is immaterial to a deep understanding of the story. Similarly, we know that there are few, if any, overtones indicating the nature of 'a pertegoy' to Danish and English-language readers (the one exception being 1MDk); and more importantly, there are no phonetic or linguistic indications which will influence readers into holding a favourable view of Beyoglu before 'Ali' meets him in 'The Golden Apple' in Danish and in English (as opposed to Turkish; see Doltas and Sevgen). On the contrary, the views held (if any) appear to depend on genre expectations which differ from culture to culture.

So, in addition to a few questions on the 'textual facts', we may ask questions at the textual level, concerning:

- ignorance of words or ambiguities;
- anticipations based on etymology and genre expectations; and
- the readers' views as to whether the language of the stories is acceptable (both in Danish and in English).

II.3 'The Receiving/Reading Side'

These questions refer to the readers' experience of the sending and the texual side can be considered apart from the 'reading side'. As suggested above, there are models for viewing the reading side, such as Norman Holland's identity, and the 'schemata' (or 'schemas') frequently referred to in studies of reading; or, for that matter, the models taking in 'readers, texts, and situations'.

We will not deny the usefulness of these models, but in our discussion at the present moment in the "Folktale-project", we have tried to discuss the reading side from the following angles, and hence expected readers' respond, to complement the questions with the following components:

complementations related to culture
complementations related to religion
complementations related to education
complementations related nationality
complementations related to group

At a different level, we may then consider

complementations related to gender, and
complementations related to reader personality.

We do not know if any aspects tie up with only one of the above factors. What we know is that previous studies have found that reader responses are affected by the reader's personality (e.g.Norman Holland), gender (e.g. Dollerup & Rosenberg; Flynn 1983), peer group (e.g. Fredholm 1975; Hansson 1964); institution(e.g. Purves 1973); education (Purves 1973; Hansson 1964; Fredholm 1975;suggested by Vipond & Hunt 1989); nationality (Purves 1973; Jansen et al (forthcoming)), and culture. Given the straggling, overlapping, and tentative nature of the results of these studies, it may turn out that we may end up with other categories. One or two might derive from the 'social and contextual influences' in reading listed by Bloome & Green as follows: language and mental setting; instructional setting; institutional setting; community setting; societal setting.

One thing is obvious even at this stage: try as we may (and we do not), the results of the "Folktale-project" will not cover all potential constituents in the readings of the tales we use; and even so, whatever we uncover, will also ultimately depend on the questions asked.

A caution is of course, that in the above stratitifications, the factors overlap. This, in turn seems to

indicate that a probing along the lines we suggest, may well wind up showing the inadequacy of the above concepts; and, even more so, of the generalised stratification into 'individual', 'societal', and 'universal' levels of understanding.

Given these caveats, we have tried to formulate our questions and tentatively indicated what aspects they probe by means of the personal response of the individual reader in the main data collection. In Appendix D (pp. 53-54) we have shown what we did.

III. THE PROCEDURE

III.1 The set-up in the data-collection according to the plan

According to the original plans outlined in Paper 1, readers will read one story at the time and then complete a questionnaire on their response to that story, before going on to the next story.

III.2 The use of questionnaires

At this point we shall touch only briefly on the use of questionnaires: If we had had unlimited time and means, there is no denying that a detailed in-depth analysis of individual reader responses from all over the world would have yielded much more detailed and valuable information than we obtain by means of a questionnaire. Since this is not the case, we chose questionnaires as a tolerably reliable means for obtaining valid information about reader responses which will lend itself to cross-cultural comparison.

However, in using questionnaires, it might appear that we are setting up a 'model response'. We believe that our awareness of this problem will in fact save us from the most obvious blunders. Yet we must accept that even though we have obtained, and use, responses from various cultures, it is inevitable that the questionnaires will bear the stamp of our own personal schemata: Ethnocentricity is inevitable.

III.2.1 The material behind the questionnaires

The questions in the first version of the questionnaire were inspired by the reader responses detailed in Papers 7,8,9,10, and 12. We have obtained three different types of response to the three tales: we have had readers report in the course of the reading; we have asked questions after the reading; andnd we have had 'sophisticated readers' analyse the stories. The three types of response have yielded different kinds of material: in our evaluation of the reader responses we must take into account the fact that our questions may have influenced the responses obtained by any given method; nevertheless, there are, by and large, also some similarities in the responses which seem to be cross-cultural.

In the first draft of the questionnaire, given at the end of this paper, we cite the response which has prompted us to ask a question; this is done by a reference to the Paper and page in question.

III.2.2 The questions in the questionnaire

The questions in the questionnaire must be unambiguous. We try to assure this by discussing questions carefully, by having them checked in translation and linguistic revision, and by having them tested in reading, by readers.

The questions must be internally consistent to make for easy checking. For this reason some questions are identical in all three stories.

Furthermore, we ask questions which we assume will reveal consistent patterns in the individual reader's response. Thus there are several questions on each story which we assume chart answers on a religious interpretation on the part of the reader. However, we must allow considerable latitude for individual answers, so our assumption at this stage is not that there will be a complete agreement between readers on, for instance, a religious interpretation, only that we may expect that readers who answer one question in the affirmative will tend to answer another one connected with religion in a comparable way.

At the purely textual level there is a problem with different forms of English which have developed locally. Ideally we should keep track of such differences by interviewing readers while they are in the process of completing the questionnaires. Because of limitations in means, such interviews may probably only be carried out in Denmark.

IV. THE FIRST VERSION OF THE QUESTIONNAIRES ON RESPONSES

The work on the questionnaire comprised the following stages:

a. three questionnaires in both Danish and English, with all the reader responses imaginable, one questionnaire per story, were drafted. The English version of this questionnaire is the one reprinted here.

b. a check of the questionnaire in the two languages

c. a checking of the questionnaires in both Danish and English by readers (the stage described below).

d. the setting up of the final questionnaire.

e. Linguistic revision

f. final test

IV.1 The construction of the draft questionnaires

The draft of the three questionnaires is reprinted in the following pages. It will be immediately appreciated that there are far too many questions, but at this stage brevity must waive to comprehensiveness: we must make sure that all potentially useful aspects are carefully controlled.

On the right hand side of each question the reference is to the Papers and the pages on which there is a response bearing on it.

This work was undertaken in January, February, March and April 1989.

The Danish and English questionnaires were written out together to make for easy control. This was done in January-May 1989.

The translation was undertaken by Cay Dollerup and

checked by Dr Jennifer Draskau in March-April 1989. In this process the wording of a few questions have been adjusted so that they would correspond to one another in Danish and in English.

IV.2 Testing the draft.

The draft was subjected to a testing as follows:

The Golden Apple in Danish with Danish questionnaire: 19 readers (the students in 2x, Christianshavns gymnasium: 7 girls and 12 boys) 31 March 1989.
The Golden Apple in English with English questionnaire: 10 readers (the students in 3a, Christianshavns gymnasium: 6 girls and 4 boys) 30 March 1989.
Per Smed's Whip and The Barking Ones were read in rotated order as follows:
English texts and questionnaires: 20 readers (1a, Schneekloths gymnasium: 16 girls and 4 boys) 27 April 1989.
Danish texts and questionaires: 14 readers (1b, Schneekloths gymnasium: 2 boys and 12 girls) 9 May 1989.
All participants also completed the questionnaire on background variables for a final check.

IV.2.1 The objectives of the testing

The objectives of this testing round were:
a. To furnish us with information about the practicability of the whole set-up of the investigation.
b. to furnish us with information about the time consumed in participation of the investigation.
c. to provide indication of the validity of the questions for our further work. If, for instance, a question called for a large number of 'I don't knows', it stands to reasons that it does not have a legitimate relation to the responses.
d. to test out the possibility of including Danish gymnasiaster who would read the stories and complete the questionnaires, not only in Danish, but also in English. This

will provide us with some control of responses of readers of English as a foreign language.

IV.2.2 The reading and the completion of the questionnaires

The readers were instructed to indicate problems in the whole set-up.

The unwieldy bundle (c. 30 to 50 pages) were filled in with some groaning. One or two misprints were identified.

There were several questions in all classes on the use of the semantic differential.

It took the fastest reader 47 minutes to complete The Apple + Questionnaire + Background questions. And 69 minutes for the slowest one. There is no appreciable difference between the Danish and the English set-up.

It took the fastest reader 48 minutes to complete The Barking Ones, Per Smed's Whip and the corresponding questionnaires and the background variable in Danish. The slowest reader (one) took more than the 75 minutes allotted.

The English version took respectively 62 minutes and more than 80. A contributing factor to the length of time consumed was undoubtedly this class' age (they were in the first year of the 'gymnasium).

IV.3 The results

IV.3.1 English vs. Danish

The plans of testing Danish and English responses with Danish readers can be carried out. It must, however, never be forgotten that readers of the English version may be unfamiliar with more aspects than readers of the Danish version. Thus, for instance, the high number of Don't knows at the word 'vindictive' and Yes at the corresponding Danish 'hævngerrig', shows that readers of the English version will be hampered compared to native readers.

IV.3.2 Time Consumed

The study can be conducted in less than 3 hours, but the number of questions on the stories must be cut radically.

IV.3.3 The answers

In the appendix, we indicate the number of readers who have answered at each question. The answers cannot be taken as the final word and are not subjected to any kind of analysis. They are listed for what they are worth.

The construction of the last questionnaire overlapped with the typing and testing of the first one. Accordingly, a few questions were not tested out with all readers. This explains why some 4 or 5 are not answered by more than half the readers: we decided that it would be wrong not to introduce obvious improvements as quickly as possible.

V. CONCLUSION

In the present paper we have taken up some of the methodological problems presented in the type of research which, as it were, spans cultures. In that process, we come to grips with essential problems about the complexity of the terminology - not to be confused with naive nomenclature - in language, and in the world on which it reflects.

These deliberations lead us to assume that the analysis of the information we eventually get is as complicated and difficult as the construction of the main data-collection in "Folktale". We have chosen to continue our work, testing out the questionnaires as pragmatically as possible, and, in the process noting that the questions have stood well up to the test, although their number must be reduced.

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2. Udgave 6 April 1989 PER

Number of readers ↓ | Listed in Paper No page

1. Did you know this story

Yes		1	
No	27	2	
I don't know/ I don't remember	3	3	

2. Did you like it ?

Yes, very much	7	1	
Fairly well	13	2	
So-so	9	3	7 : 19
Not much	1	4	8 : 12 - 16
Not at all		5	
Don't know		6	

3. Did you find the plot (Please mark in one box only)

unfamiliar	9	
partially familiar	14	7 : 19
familiar	6	7 : 19

4. Is the story set in a place with which you are

familiar	13	8 : 28-30
partially familiar	11	7 : 15
unfamiliar	6	7 : 15; 17

5. Do you find the story (Only one mark at each question)

			DON'T KNOW	
entertaining	1 6 14 16 1 1	boring	1	7 : 18; 21; 42 8 : 12 8 : 14,
repulsive	1 1 14 18 19	pleasant	5	7 : 19 15

DON´T KNOW

funny	I4I9I3I1I_I	boring	[ ] 7 : 18 8 : 12 8 : 14
very poetic	I2I2I0I4I7I	not at all poetic	[2]
very unromantic	I0I4I8I3I1I	most romantic	[1] 8 : 14
straightforward	I0I5I4I3I_I	complex	[5] 8 : 12; 14
incredible	I5I3I7I_I_I	credible	[3] 8 : 12; 13
humorous	I3I5I4I2I2I	not humorous	[2] 7 : 18 8 : 13 8 : 13; 15

6. What is your overall opinion of the characterisation

realistic	I4I3I6I4I0I	unrealistic	7 : 20
uncomplicated	I3I7I5I2I1I	complicated	7 : 19 8 : 12; 17
superficial	I8I2I0I1I2I	deep	7 : 20

7. What did you think of the style of the narrative ?

fluent	I4I3I0I3I3I	stilted	7 : 19
lively	I7I9I5I1I3I	dull	8 : 12
unsophisticated	I6I5I1I1I1I	sophisticated	
direct	I3I6I7I1I1I	indirect	8 : 15
terse	I4I7I1I2I2I	unnecessarily complicated	

8. Did you find the language usage

fluent	I6I9I9I3I_I	clumsy	8 : 14; 15
oldfashioned	I1I9I8I5I5I	modern	8 : 17
incoherent	I1I_I0I3I4I	coherent	

9a. Do you think the story appeals to (please consider each category seperately)

Mostly to children	[9]	7 : 20 8 : 12; 13
Mostly to grown-ups	[3]	7 : 18; 19; 20; 44 8 : 13; 17
Both children and grown-ups	[18]	

9b. Who do you think the story appeals to ?

Both men and women / boys and girls	26
Mostly to women and girls	2
Mostly to men and boys	2

10a. Do you think the original narrator of this tale is ...

A man ...	18
A woman ...	3
Don´t know	9

8 : 12

10b. Do you think the narrator was from ....

the upper classes	3
the middle classes	11
the lower classes	12
Don´t know	4

7 : 21 12 :

11 Do you find the ending ....

	YES	NO	
unexpected	8	21	8 : 12
amusing	14	14	8 : 12
disappointing	4	23	7 : 19
repulsive	3	20	
down-to-earth	14	11	7 : 19
imaginative	18	9	8 : 13
sad		18	
confusing	1	17	
grave	2	23	
tragicomic	8	18	

12. How old do you think the characters are ? Please give only one figure.

Per is 20-30 years

Per´s wife is 19-35 years

The steward is 25-50 years

The woman in the wood is 50-100 years

The maid is 18-45 years

The squire is 35-60 years

The squire´s wife is 35-60 years

13. What is your attitude to the characters ?

To Per	sympathy I2I1I4I2I1I antipathy	7 : 20
To Per´s wife	antipathy I4I6I1I1I1I sympathy	7 : 21
To the steward	sympathy I1I3I4I2I antipathy	7 : 21
To the maid	antipathy I3I4I2I2I8I sympathy	7 : 18
To the squire	sympathy I1I3I3I1I5I antipathy	
To the squire´s wife	antipathy I3I1I3I5I1I sympathy	

14. The old woman helps Per because

	YES	NO	DON´T KNOW	
There are always old women in these tales	22	5	3	7 : 16
Because she helps the underprivileged	15	5	10	
Because she dislikes the steward	12	9	9	
Because she is Per´s age		27	3	7:16 8:25
Because she represents justice	21	6	3	8 : 25;28
Because she represents supernatural powers	9	8	13	8:18;22;26;28
Because she is his deceased wife	1	20	9	8 : 27
Because she is his inner voice	1	17	12	7 : 21

15. What do you think of the maid ?

	YES	NO	DON´T KNOW	
a. she is innocent	20		10	8:26
b. she is indecent	2	9	19	
c. she behaves badly towards Per	7	14	9	
d. she behaves badly towards Per´s wife	13	7	10	
e. she deserves to be beaten	4	18	8	7:18

16. What do you think of the steward´s behaviour towards Per ?

understandable I4I1I7I3I2I incomprehensible 7:19

unforgivable I9I5I3I2I_I forgivable

loyal I_I_I2I4I3I disloyal

wise I1I_I4I8I4I unwise

sly I3I2I4I5I4I stupid 7:21

16b. What do you think of the stewards behaviour towards Per´s wife ?

incomprehensible I3I3I3I0I9I understandable

forgivable I6I5I0I2I5I unforgivable

loyal I9I3I9I4I3I disloyal

wise I7I2I7I3I9I unwise

sly I4I3I8I4I8I stupid 7:21

16c. What do you think of the steward´s behaviour towards the squire ?

incomprehensible I0I4I8I2I1I understandable

forgivable I6I5I7I4I5I unforgivable

loyal I2I1I4I7I3I disloyal 8:20

wise I_I1I6I2I8I unwise 8:25

sly I_I2I5I2I7I stupid

17. What do you think of Per's wife's behaviour

...towards Per

understandable	I2I2I7I4I1I4I	incomprehensible
forgivable	I3I4I3I5I1I5I	unforgivable
wise	I_I_I4I7I1I8I	unwise
loyal	I_I_I1I7I2I	disloyal
sly	I_I1I3I9I1I6I	stupid

8 : 20; 23

...towards the steward

incomprehensible	I3I3I2I4I1I0I	understandable
forgivable	I6I7I7I3I6I	unforgivable
wise	I2I_I1I4I1I0I	unwise
loyal	I8I3I9I4I5I	disloyal
sly	I1I_I4I2I1I1I	stupid

7 : 21

8 : 20

18. Do you know what a pertegoy is ?

NO [27]

YES [2] Please specify _____

7 : 18; 19 ; 20; 21

19. Do you think a pertegoy:

	YES	NO	DON'T KNOW
is incomprehensible	7	3	19
is vulgar	5	10	14
is humiliating	9	6	14
is an expression of power	7	8	14
is a punishment	14	4	11

7 : 19

20. What did you think of the events which occurred after Per said 'Hold' the first time ?

They were: 29

			DON'T KNOW	
very funny	I8I5I6I1I6I	not funny	4	7 : 18
sophisticated	I3I3I2I2I5I	vulgar	4	7 : 18

perverted	I_I2I6I5I10I	harmless
incomprehensible	I1I3I8I2I9I	understandable
risque	I_I1I8I6I6I	not risque

7 : 18

21 Please rank the seven characters according to the power they have. Please use the figures 1 to 7, with 1 for the person who has most power, and 7 for the least powerful person.

21a. How is power distributed before the story begins ?

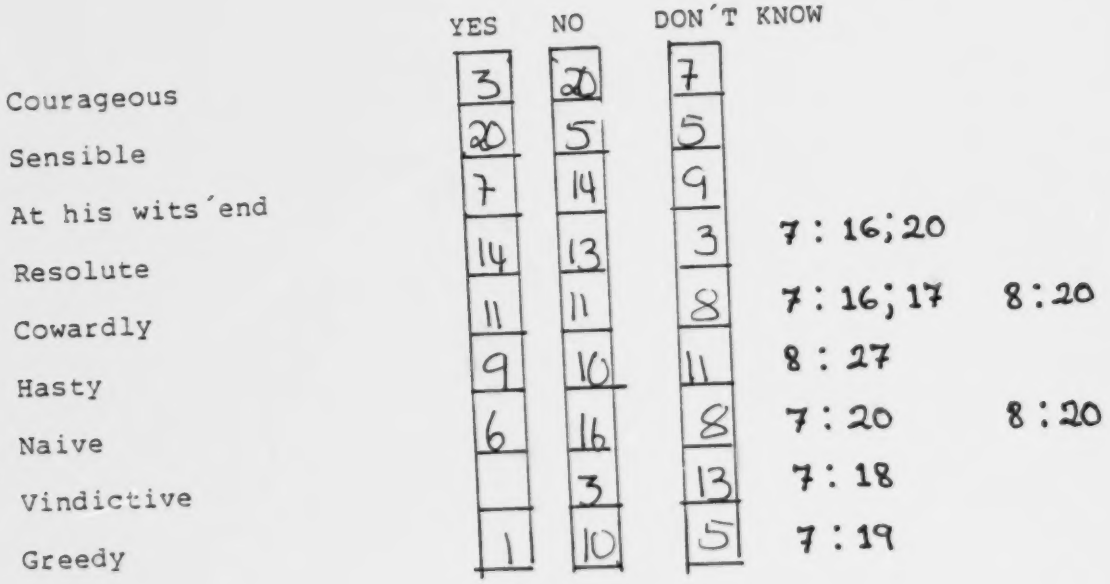
(Figures 1 to 7) average extremes

Per	c3	1-7
Per´s wife	c1	2-6
The steward	c3	1-6
The woman in the wood	c2	1-7
The maid	c7	1-7
The squire	c4	1-7
The squire´s wife	c5	2-7

21b. How is power distributed at the end of the story ?

Per	c1	1-2
Per´s wife	c5	3-7
The steward	c7	
The woman in the wood	c2	1-7
The maid	c5	2-7
The squire	c3	1-4
The squire´s wife	c4	4-5

22. What did you think of Per when he got the first task ?



23. What did you think of Per when he talked to ~~Per~~ the squire at the end ?

	YES	NO	DON´T KNOW
Courageous	16	4	9
Sensible	13	8	8
At his wits´end		24	5
Resolute	26		3
Cowardly	2	22	6
Hasty	5	15	9
Naive	7	17	5
Vindictive	10	7	12
Greedy	15	10	4

24. What do you think of the squire ?

	YES	NO	DON´T KNOW	
He is partly to blame	8	13	9	8 : 21
He treats Per fairly.....	17	5	8	8 : 25
He is humiliated	17	6	7	7 : 21 8 : 20

25. What sort of husband is Per at the beginning ?

		DON´T KNOW
good	I 14 I 7 I 5 I 3 I 1 I bad	8 : 20
egotistic	I 2 I 3 I 5 I 11 I 6 I considerate	2
weak	I 8 I 9 I 1 I 1 I 3 I powerful	2

26. What sort of husband is Per at the end ?

good	I 15 I 9 I 5 I 1 I _ I bad	
egotistic	I 2 I 6 I 7 I 6 I 8 I considerate	1
weak	I 1 I _ I 3 I 7 I 8 I powerful	

Please feel free to write other suggestions: _____

_____

fat 13:32

27. Per´s wife

	YES	NO	DON´T KNOW
- is neglected by Per	1	5	9
morally lax	10	3	16
ambitious	10	11	8
greedy	14	6	9

- as a wife she is

								DON´T KNOW
good	1	1	1	8	1	6	bad	3

- as a person she is

scheming	2	1	4	5	10		simple	8
passive	10	3	6	3	4		active	2
good	3	4	9	7	2		evil	

28. Why do you think she married Per ?

	YES	NO	DON´T KNOW	
a.because her parents wanted her to	13	7	9	
b.to improve her status.....	10	15	4	
c.because she was in love with him..	2	13	4	7 : 19
d.because he had money	8	12	9	7 : 16; 19
e.because she expected him to die soon	8	16	5	

29. Did you feel that Per´s wife

	YES	NO	DON´T KNOW	
a. wants him driven away without violence	25	4		8 : 21
b. wants him to be killed by others	2	24	3	7 : 15
c. is willing to help kill him herself		28	1	

30. Why do you think Per´s wife has an affair with the steward ?

	YES	NO	DON´T KNOW		
a. she is a bad woman	4	20	5		
b. Per is old	10	18	1	7:15	8:20

	YES	NO	DON´T KNOW
c. she is in love with the steward	15	9	5
d. she is dissatisfied with Per	15	7	7
e. the steward has power	21	3	5

31. Do you find it strange that Per keeps his wife in the end ?

DON´T KNOW	1	
YES	19	7 : 19
NO	9	7 : 19

Please feel free to expand on your answer: _____

_____

32. Why do you think Per´s wife stays with Per at the end of the story ?

I DON´T KNOW 6

Please feel free to write why : _____

_____

33. Do you think the whip has some special significance in the story ?

	YES	NO	DON´T KNOW	
It was just a whip	1	22	2	
It was a symbol of oppression	9	3	13	
It was a symbol of abuse	2	12	11	
It was a symbol of punishment	21	1	4	7 : 19 8 : 25 8 : 26; 27
It was a symbol of power	24		1	7 : 21

Please feel free to expand on your answer: _____

_____

34. Do you agree or disagree with the following statements about the story ?

	I AGREE	I DISAGREE	MAYBE	I DON`T KNOW	
a. The story is still relevant for life today .	13	9	2	3	8 : 16; 21; 25

Fot 13:34

	I AGREE	I DISAGREE	MAYBE	I DON´T KNOW
b. The steward represents evil in society ..	14	8	2	4
c. Per represents the lower classes rebelling against the squire 8:20;25	16	8	2	3
d. Men are untrustworthy 8:24	1	22	3	2
e. Sin is always punished 7:22 8:20	11	11	4	2
f. The age difference between a man and his wife should not be too large ..... 8:20;23;24 ...	6	17	2	2
g. You should be satisfied with what you have got 8:24	10	12	3	2
h. A man must be strong in family affairs .. 8:24	7	13	5	3
i. Virtue wins in the end ..... 7:22 8:20 ...	6	6	3	13
j. God will punish us for our sins 8:16	5	11	4	8
k. You can´t get away with cheating	14	5	4	3
l. God helps the just 8:20	7	9	1	16
m. Evil will be punished 7:22 8:20	13	5	5	5
n. Wives are unreliable 8:20;22	3	23	1	1
o. The story is about greed 8:21	5	12	4	7
p. Human nature is weak 8:16;19	16	6	3	3
q. Human beings are wicked by nature ... 8:21	1	16	3	7
r. Cruelty will be punished 8:20	9	8	7	4
s. Unfaithfulness is always punished 7:22 8:19	6	14	3	5
t. Do not covet your neighbour's wife ... 7:22 8:19	2	6	2	8
u. Don´t underestimate others 8:24	20	6	1	1
v. As you sow, so you will reap 8:22	12	3	3	10
w. Women are evil 8:19;22	1	26		1
x. Men are evil 8:24		27		1
y. There are religious overtones 8:16;21	1	16	3	8
z. In her heart of hearts, Per´s wife really loves Per . 7:19 8:20;21	2	4	4	8
æ. Honesty is the best policy 8:20	22	1		4
ø. Wickedness is always punished 8:20	6	11	5	6

Please feel free to offer any other suggestions you may have :

36. What part of the world do you think this story comes from ?

6x Europe, 4x Denmark, 4x Scandinavia, 1x East, 1x U.K, 1x Germany, 4x "anywhere", 2 ubesvaret.

37. Finally we would like to ask some questions about specifics in the story :

a. What was Per´s first task :

to lay pavingstones	25
to walk through the wood	2
to plant trees	1
to obtain gold	
I don´t remember	1

b. How much money does the old man get ?

1 mark	
3 marks	26
9 marks	
12 marks	
I don´t remember	1

c. When does Per find out that his wife is having an affair ?

He knows from the outset	
When he is given the first task	
When he is given the whip	23
When the steward jumps out of the bed	2
I don´t remember	3

d. When is the pertegoy dissolved

When Per´s wife apologises	
When the farm hands laugh	1
When the steward is shot	
When Per´s demands are met	20
I don´t remember	7

Fot 13: 35

37e. When does Per meet the old woman for the last time ?

at the manor	1
in the hay field	1
in the wood	24
in his house	
I don't remember	2

Fot 13: 37

2. udgave. 5 April 1989 De gøende

No of readers ↓ References Paper page

1. Did you know this story ?

Yes		1
No	28	2
I don´t know/I don´t remember	1	3

2. Did you like it ?

Yes very much	1	1
Fairly well	5	2
So-so	9	3
Not much	11	4
Not at all	2	5
Don´t know	1	6

3. Did you find the plot (Please mark in one box only)

unfamiliar	16
partially familiar	10
familiar	1

4. Is the story set in a place with which you are

unfamiliar	16
partially familiar	11
familiar	1

5. Did you find the story (Only one mark at each question)

																						DON´T KNOW
entertaining	I	4	I	5	I	1	I	9	I	7	I	boring										
repulsive	I	8	I	8	I	4	I	_	I	2	I	pleasant										
funny	I	1	I	3	I	4	I	4	I	2	I	serious										
very poetic	I	_	I	1	I	2	I	3	I	8	I	not at all poetic										
very unromantic	I	8	I	4	I	1	I	_	I	1	I	most romantic										

38

tot 13:58

5. Did you find the story (continued)

straightforward	I6I6I7I2I3I	complex
incredible	I6I3I2I1I_I	credible
humorous	I3I4I3I1I4I	not humorous

6. What is your overall opinion of the characterization

realistic	I3I2I4I7I11I	unrealistic
uncomplicated	I8I2I10I2I6I	complicated
superficial	I6I6I7I2I3I	deep

7. What did you think of the style of the narrative ?

fluent	I5I1I11I2I6I	stilted
lively	I4I3I6I6I6I	dull
unsophisticated	I10I4I3I2I2I	sophisticated
direct	I10I3I7I5I1I	indirect
terse	I6I5I7I3I4I	unnecessarily complicated

8. Did you find the language usage

fluent	I8I7I7I5I1I	clumsy
oldfashioned	I_I_I10I8I7I	modern
incoherent	I3I_I13I1I4I	coherent

9a. Do you think the story appeals to (Please consider each category separately)

Mostly to children	10
Mostly to grown-ups	8
Both children and grown-ups	9

9b. Who do you think the story appeals to most ?

Both men and women / boys and girls	20
Mostly to women / girls	3
Mostly to men / boys	4

10a. Do you think the original narrator of this tale is ...

A man	18
A woman	4
Don't know ...	6

10b. Do you think the narrator was from .....

the upper classes.....	3
the middle classes	9
the lower classes	4
Don't know	12

11. Do you find the ending .....

	YES	NO
unexpected	16	10
amusing	5	22
disappointing	14	12
repulsive	13	11
down-to-earth	5	18
imaginative	14	11
sad	23	4
confusing	10	15
grave	12	14
tragicomic	15	9

12. What is your attitude

			INDIFFERENCE	I DON'T KNOW
to the woman				
sympathy	I4I1I_I5I4I	antipathy	2	
to the man				
antipathy	I1I5I4I2I_I	sympathy	4	
to the mother bear				
sympathy	I3I6I_I4I_I	antipathy	1	1
to the bear cubs				
antipathy	I_I3I2I3I2I	sympathy	4	3

13. Is the woman illoyal

	YES	NO	Don't know
...when she runs away from home	5	19	3
...when she stays with the bear	4	18	4
...when she returns home	4	15	7
...when she tells about the bears	25	1	

14. What do you think of

			DON'T KNOW
... the woman			
human	I6I4I7I4I5I	inhuman	
incomprehensible	I_I2I5I5I8I	comprehensible	6
sensitive	I2I2I6I4I2I	insensitive	1
... her husband			
human	I6I_I4I9I5I	inhuman	1
incomprehensible	I_I2I5I_I0I	comprehensible	8
sensitive	I_I_I4I4I6I	insensitive	3

Fot 13:41

14. (continued) What do you think of

			DON´T KNOW
... the bear			
inhuman	I5I5I5I5I5I4I	human	2
incomprehensible	I6I3I8I1I1I	comprehensible	8
sensitive	I9I2I2I6I4I	insensitive	3

15. Why would the woman delouse her husband

	YES	NO	DON´T KNOW
because she likes to	2	15	6
because she wants to make love	5	16	2
to please him	9	11	3
to ask his forgiveness	17	6	
Other reason. Please write _____			

16. How does the bear learn that the woman gave it away

	YES	NO	DON´T KNOW
because it has supernatural powers	4	11	10
because it does not trust her after all	14	7	5
because it hears the men´s cry	13	10	2
because the bear is in harmony with nature	11	9	6

17. Why does the old man give her away

	YES	NO	Don´t Know
because he is wise	7	11	7
because he does not care	4	8	7
because he is scared	8	12	3
because he thinks she should be punished	14	6	5
because it is her fate	15	5	4

Fot 13:42

18. What do you feel the story was about

	YES	NO	DON´T KNOW
civilisation	3	18	4
a constellation	5	11	10
killing	10	11	5
betrayal	19	5	3
nature	8	17	1
hunting	8	15	3
sexuality	4	18	4
greed	13	9	4
animals	12	12	2
human beings	20	4	2
cruelty to animals	10	13	2
power	11	10	5

19. Do you agree or disagree with the following statements about the story ?

	I AGREE	I DISAGREE	MAYBE/I DON´T KNOW	
a. You should not betray others	19	5	3	
b. Married people should live peacefully together	11	4	7	4
c. You should not repay good with evil	14	6	3	3
d. You will be punished if you betray secrets	10	3	13	1
e. You should keep your promises	26		1	
f. Polar bears are dangerous	8	11	8	
g. You should live in harmony with nature	17	1	6	3
h. You should not kill wild animals	10	8	7	2
i. Animals also have feelings	18	3	5	1
j. It shows how modern society really is	7	11	7	2
k. The story shows the real nature of mankind	11	4	8	4
l. The story explains a constellation	4	4	5	13

Tot 13: 43

m. You should treat others as you yourself are treated	11	8	6	2
n. Women can't keep a secret	1	20	3	2
o. Treachery is punished	9	3	9	5
p. You should treat animals with respect	17		9	

q. Do you have any other suggestions. If so please specify:

---

20. How would you place the story on the following axes :

Primitiveness	I8I7I6I2I2I	Civilisation
Nature	I7I11I6I2I1I	Culture
The past	I8I4I9I2I3I	The present
Humanity	I5I5I9I3I4I	Inhumanity
Reality	I3I1I6I4I2I	Magic
Religion	I_I\I7I4I3I	Non-religion
The general	I5I_I3I5I7I	The individual
Static	I3I1I11I3I2I	Dynamic

21. How many grown-up bears do you think there are in the story ?

22. What part of the world do you think this story comes from ?

23. Finally we would like to ask some questions about specifics in the story:

a. What does the bear catch:

A seal	25
A salmon	
A hare	
A dog	1
I don't remember	1

Fot 13:44

23b. Where did the woman hide when the men went for the bears:

In a snowdrift....	
In a mountain cave...	
Under a platform ...	27
At her neighbour's...	
I don't remember	

For 13:45

Draft, second ed. apple Æs.2

1. Did you know this story beforehand ?

Yes	1
No	26 2
I don't know/I don't remember	2 3

2. Did you like it ?

Yes, very much	1
good	18 2
tolerable	9 3
nothing special	1 4
not really	5
Not at all	6

3. Do you find the action (Please check or tick in one box only)

unfamiliar I 1 I 7 I 6 I 6 I 4 I familiar

4. Does the action unfold in surroundings you find

familiar I 2 I 4 I 5 I 0 I 7 I unfamiliar

5. Did you find the story (one cross or tick at each question)

entertaining	I 2 I 0 I 5 I 1 I _ I	boring
repulsive	I _ I 3 I 3 I 8 I 4 I	pleasant
funny	I 6 I 8 I 0 I 2 I 1 I	serious
very poetic	I 3 I 5 I 0 I 7 I 1 I	not at all poetic
very romantic	I 3 I 5 I 6 I 9 I 5 I	most unromantic
straightforward	! 4 ! 9 ! 4 ! _ ! 1 !	complex
incredible	! 5 ! 7 ! 5 ! 1 ! _ !	credible
humorous	! 3 ! 4 ! 6 ! 4 ! 1 !	not humorous

6. Do you find the story in its entirety

comprehensible	I 9 I 4 I 4 I _ I _ I	incomprehensible
meaningless	I _ I 6 I 6 I 0 I 6 I	meaningful
coherent	I 2 I 6 I 6 I 1 I _ I	incoherent
surprising	I _ I 4 I 7 I 8 I 9 I	predictable
convincing	I _ I 2 I 4 I 6 I 4 I	unlikely
realistic	! _ ! 1 ! 2 ! 4 ! 2 !	unrealistic
moral	I 9 I 8 I 9 I 1 I _ I	immoral

7. What is your overall opinion of the characters in the story

realistic	I 1 I 3 I 7 I 8 I 7 I	unrealistic
uncomplicated	I 1 I 5 I 7 I 3 I _ I	complex
superficial	I 5 I 4 I 3 I 3 I 1 I	deep

8. What do you think of the narrative style ?

fluent	! 2 ! 9 ! 3 ! 1 ! 1 !	uneasy
lively	! 6 ! 2 ! 5 ! 2 ! 2 !	dull
simple	I 4 I 8 I 3 I 2 I _ I	sophisticated
direct	I 7 I 2 I 6 I 2 I _ I	circumstancial

9. Did you find the language

fluent	I 9 I 0 I 5 I 2 I 2 I	clumsy
oldfashioned	I 2 I 8 I 8 I 6 I 4 I	modern
incoherent	I _ I 2 I 7 I 0 I 6 I	coherent

10. Do you think the story is primarily for (please check or tick at each question)

	YES	NO	DON'T KNOW
Grown-ups	8	15	5
Children	20	6	2
Both children and grown-ups.	19	8	1
Girls/women	18	6	4
Boys/men	13	9	5
Both men and women	19	6	2

11. Do you think the original narrator was ...

A man..... 14
A woman..... 14

from ...

the upper classes.. 5
the middle classes. 12
the lower classes.. 12

12. Do you find the story ending

	YES	NO
surprising	2	26
unexpected	2	26
amusing	12	15
disappointing	2	26
repulsive	2	26
down-to-earth	8	20
imaginative	13	13
sad	2	26
confusing	2	26
grave	2	26
tragicomical		28

13. What do you think about the man with the sons

crafty	I2I1I13I8I6I	naive
boastful	I5I6I4I1I1I	faint-hearted
mean and vicious	I3I6I4I1I_I	kindly
inferior	I_I1I6I8I11I	superior
proud	!13!7!5!_!1!	ashamed

14. What do you think of the man with the daughters

crafty	I_I4I9I4I11I	naive
boastful	I_I1I6I6I13I	faint-hearted
spiteful	I_I_I5I12I11I	kindly
inferior	I0I8I6I2I_I	superior
proud	!4!4!8!6!6!	ashamed

for 13:47

15. What is your opinion of the neighbour's greeting in the coffeehouse ?

a.	It is incomprehensible	7 7 8 3 3	comprehensible
b.	It is justified	1 1 2 2 5 8	unjustified
c.	It is undeserved	7 5 5 1 _	deserved

	YES	NO
d. It is good-humoured teasing	3	25
e. It is a public humiliation	24	4
f. It is the beginning of marriage proposal	1	28
g. It is a personal attack on the man	21	6
h. It is a criticism of his daughters	15	11
i. it is a comment on women in general	17	11
j. It is an attack on the whole of the man's family	11	17
k. It is a criticism of the man's wife	3	25
l. He is boasting	14	16
m. He is proud	13	14

16. What do you think of 'Ali's' older sisters?

egotistical	9 9 5 4 1	considerate
active	_ 2 3 9 4	passive
dependent on others	9 9 5 4 1	independent

	YES	NO
eager for marriage	20	6
afraid of marriage		26

17. What did you think Beyoglu was when first mentioned ?

	YES	NO	DON'T KNOW
a. evil	24	2	2
b. good	1	23	2
c. old	26	3	5
d. young	22	3	5
e a man	24	3	1
f. a woman	1	28	2
g. a supernatural being	13	8	6
h. a rich person	15	9	5
i. a powerful person	24	1	3
j. I don't remember...			

18. Why do you think the girl get's a boy's clothes for the journey

	YES	NO
a. because it is dangerous for girls to be unescorted	15	11
b. not to attract attention	25	2
c. in order to compete on equal terms	17	10
d. because a girl's dress is impractical for journeys	8	20
e. in order to take on a boy's role	21	2
f. in order to achieve something special	12	15
e. You can just write other reasons_____		

19. What do you think of the boy when he doesn't succeed in making his horse cross the bridge. He is...

a.....	very dumb 5 7 5 1 _	Not at all dumb
b.....very desperate	1 1 3 1 2	Not at all desperate
c.....very cruel	10 8 3 2 4	Not at all cruel
d....very infuriated	6 4 4 1 1	Not at all infuriated
e....very humiliated	5 6 2 1 3	Not at all humiliated
f.. very worried about the girl	1 _ 2 4 3	He isn't worried about the girl
g.very worried about his family	5 8 4 4 7	He isn't worried of his family at all.

Tot 13:48

20. Does the boy kill his horse...

	YES	NO
a. by accident	6	20
b. because he wants to punish it	15	13
c. because he loses his head	27	1
d. because he is cruel to animals	4	22

21. What do you think fascinates Beyoglu about Ali

	YES	NO	DON'T KNOW
a. Ali's looks.....	26	1	1
b. her spirit.....	15	6	6
c. her gentleness.....	9	12	6
d. Ali's being a stranger.....	9	6	3
e. that he thinks Ali is a boy.....	1	21	6
f. that he thinks Ali is a girl.....	21	3	4

22. What do you think of Beyoglu in his relation to the girl ?

very nice	I10I5I2I_I_I	not nice at all
not brutal at all	I7I7I8I4I_I	very brutal
very mean	I2I2I2I9I_I	not at all mean
very loving	I5I2I0I_I_I	most unloving

23. What to you think of Beyoglu all told ?

			Don't know
Insensitive	I_I2I5I2I3I	sensitive	I_I
masculine	I5I0I7I1I2I	feminine	I2I
stupid	I3I2I0I2I_I	intelligent	I_I
perservering	I3I2I6I3I_I	defeatist	I3I
dependent	!8!2!5!2!_!	independent	!_!
energetic	I2I8I8I6I3I	weak	I1I
agreeable	I4I7I8I5I2I	disagreeable	I2I
at his wits' end ?	I7I0I4I3I_I	imaginative	I3I
patient	I5I8I5I6I3I	impatient	I_I
respectful	I4I6I0I4I2I	not respectful	I_I
He has much family feeling	I6I9I3I2I_I	no family feeling	I5I

24. What do you think of the attitude to girls in Beyoglu's home

agreeable	I_I9I8I7I3I	disagreeble
realistic	I1I9I5I5I7I	unrealistic
traditional	I1I5I4I6I1I	untraditional
unprejudiced	I2I2I0I6I7I	prejudiced

25. How do you feel Beyoglu's mother is in her relations with Beyoglu

agreeable	I_I6I7I6I8I	disagreeable
thoughtful	I9I3I3I1I1I	thoughtless
unprejudiced	I4I3I7I8I3I	prejudiced
at her wits' end	I_I2I3I9I2I	resourceful
scheming	I5I2I2I_I_I	uncaring

26. How do you feel Beyoglu's mother is towards the girl ?

agreeable	I_I7I6I9I4I	disagreeable
thoughtless	I3I1I8I5I_I	thoughtful
unprejudiced	I1I3I1I6I5I	prejudiced
at her wits' end	I1I1I9I7I6I	resourceful
scheming	I6I7I7I5I2I	uncaring

27. What was your immediate experience when Beyoglu hits Ali's chin ? It was...

brutal	I10I9I5I3I1I	not brutal
realistic	I1I3I6I7I11I	unrealistic
pardonable	I1I4I5I8I2I	unpardonable

28. What do you think of the treatment of the neighbour when the girl 'Ali' got home

It was...	YES	NO	DON'T KNOW
a. just.....	I7I	I13I	I8I
b. humiliating	I2I	I21I	I2I
c. funny	I9I	I15I	I4I
d. well-deserved	I14I	I9I	I5I
e. unusual	I13I	I9I	I6I
f. mean	I2I	I11I	I5I

g. Other ? ☐ Please specify:_____

29. Did you feel that what happened to the girl did so because...

	YES	NO	DON'T KNOW
a. she is helped by her god	I6I	I20I	I4I
b. she is helped by supernatural powers	I2I	I6I	I1I
c. she is intelligent	I15I	I2I	I2I
d. she is a woman	I9I	I17I	I2I
e. she is a virgin	I6I	I18I	I5I
e. she is lucky	I17I	I7I	I3I
f. she is brave	I2I	I2I	I4I
g. she is in love with Beyoglu	I8I	I13I	I3I
h. she has family feeling	I18I	I3I	I7I
i. she trusts authority	I9I	I9I	I10I
j. she is independent	I21I	I2I	I2I
k. she has self-confidence	I20I	I1I	I1I

l. Other I_I Please specify:_____

30. What do you feel about the girl 'Ali'

She is ...

sensitive	I9I10I7I1I1I	insensitive
resolute	I15I6I2I_I_I	irresolute
courageous	!17!3!_!_! !	cowardly
masculine	I2I3I11I7I4I	feminine
stupid	I_I_I1I8I8I	intelligent
persevering	I15I3I8I_I_I	defeatist
independent	I20I4I1I2I1I	dependent of others
agreeable	I15I9I5I_I_I	disagreeable
religious	I12I5I9I1I1I	not religious
respectful	I9I15I3I1I_I	not respectful

She has much family feeling I15I8I4I_I_I no family feeling at all.

Her acting as a boy is

convincing	!5!11!8!1!3!	unconvincing
not credible	!1!9!8!6!3!	credible
realistic	!3!7!7!8!2!	unrealistic
masculine	!2!10!8!4!3!	feminine

31. How do you picture 'Ali' i relation to Beyoglu
She is more...

experienced	18 12 15 12 1_1	inexperienced
mature	14 18 15 1_1	immature
manly	15 13 18 13 14	unmanly
unloving	1_17 17 14 13	loving
agreeable	19 16 12 1_1	disagreeable
unwise	1_1 1 3 16 17	wise

32. Do you think

	YES	NO	DON'T KNOW
a. 'Ali' is a typical woman	5	16	6
b. Beyoglu's mother is a typical woman.	17	4	6

33. Do you think the following are typical men

	YES	NO	DON'T KNOW
a. The man with the daugters.....	8	13	6
b. The man with the sons.....	16	7	4
c. The youngest son.....	17	5	5
d. Beyoglu.....	18	12	7

35. What do you think about the family feelings of ...

			DON'T KNOW
a. 'Ali's' father...	very strong 11 11 13 12 1_1	none.....	
b. the sons' father.....	none 1_15 19 15 18 1	very strong	
c. Beyoglu.....	very strong 12 17 14 1 1_1	none.....	2
d. Beyoglu's mother.....	none 1 12 14 14 14 1	very strong	2
e. 'Ali'.....	very strong 14 18 13 1 1 1	none.....	

36. Did you like or dislike the following characters

			DON'T KNOW
a. Beyoglu.....	like 17 18 14 14 12 1	dislike	2
b. 'Ali'.....	dislike 14 12 12 13 10 1	like	1
c. The father of the girls.	dislike 16 16 19 1_1 13 1	dislike	2
d. the youngest son.....	like 1 1_1 17 11 15 1	dislike	2
e. Beyoglu's mother.....	dislike 10 13 15 13 14 1	like	2

f. Did you - even ever so briefly - identify with one or several characters. If yes, please specify:_____

37. Who do you consider most powerful in the story as a whole:

			DON'T KNOW
a. .....women	13 10 13 1_1	men.....	1
b. .....Beyoglu	1 1_1 1 18 16 1	his mother.....	
c. .....'Ali'	13 17 15 12 1_1	Beyoglu.....	
d. ....'Ali's' father	1_1_1_18 19 1	Ali.....	
e....Beyoglu's mother	1 1 12 13 11 1_1	Ali.....	
f. ....'Ali's' father	1_1_1 1_1 10 14 1	Beyoglu's mother	1

38. Do you agree or disagree with the following statements about the story ?

	I AGREE	DISAGREE	MAYBE	DON'T KNOW
a. It is about a girl who shows respect to her father.....	11	4	6	2
b. It is about self-confidence.....	20		6	1
c. Children may give parents advice	15	5	6	1
d. Girls/women are more competent than boys/men.....	8	12	6	1
e. It is about intelligence.....	17	3	7	
f. It is about family feeling.....	19	3	5	
g. Boys/men are not always wiser than girls/women.....	25	1	1	

	I AGREE	DISAGREE	MAYBE	DON'T KNOW
h. There are religious overtones	14	7	6	
i. We should not underestimate girls/women	25	1	1	
j. Don't boast	18	2	1	5
k. By cleverness one may achieve anything	12	3	12	
l. Patience is a virtue	15	2	7	2
m. It shows what is going on in the world	3	17	2	5
n. It shows solidarity with women	8	10	6	2
o. It expresses an old-time view of the world	12	6	7	2
p. Honesty pays	11	6	7	3
q. We should be modest	8	13	2	4
r. There are supernatural powers	14	9	4	
s. Do your duty	8	6	10	3
t. It shows the conflict between man and woman	10	13	3	1
u. It shows that women are better than men	7	16	4	
v. We should be loyal to our parents	9	4	13	1
w. It shows that girls are interested in marriage	5	15	5	3
z. One should face challenges	16	3	4	4
x. Men are smartest in the end		22	5	
y. Don't look down on others	20	3	3	1

@. Do you have other views on the story ? If so, please specify them:_____

---

39. In what part of the world do you think this story originated ?

40. Finally we would like to ask you some questions about information in the story:

a. Who or what helps the girl get through the water?
   a. the little dog..... 1
   b. the yeast..... 27
   c. the boy.....
   d. the doves.....
   e. I don't remember...

b. What were the rose petals in the morning ?
   a. gone.....
   b. shrivelled..... 27
   c. fresh.....
   d. yellow.....
   e. I don't remember...

c. Who or what does the girl 'damn' in the bath house ?

a. Beyoglu.....	1
b. the tailor.....	24
c. the horse.....	
d. Beyoglu's mother....	1
e. I don't remember....	2

d. How does the witch get to the girl's home?

a. she walks.....	
b. on a broomstick.....	1
c. carried by doves....	7
d. on a water jar.....	17
e. I don't remember....	2

On the following pages there is a series of questions concerning your background. Please remember to write it, if you find anything obscure about them.

SAMPLE PAGES INDICATING HYPOTHETICAL COMPLEMENTATIONS

UDKAST 1STE UDGAVE. 28.januar UDKAST 1STE UDGAVE Æs.2

FOR INTERNAL DISCUSSION

1. Kendte du historien i forvejen ? Ja 1
Nej 2
Ved ikke/husker ikke 3

1. Did you know this story ? Yes 1
No 2
I don't know/I don't remember 3

Personal. National. Cultural. Education

2. Kunne du lide den ? Ja, meget godt 1
ja, godt 2
Nogenlunde 3
Ikke særligt 4
Nej, dårligt 5
Nej, meget dårligt 6

2. Did you like it ? Yes, very much 1
good 2
tolerable 3
nothing special 4
not really 5
Not at all 6

Personal. Communal. Education ?

3. Forekommer handlingsforløbet dig (Et kryds i et mellemrum)
ubekendt I_I_I_I_I_I bekendt

3. Do you find the action (Please check/tick in one box only)
unfamiliar I_I_I_I_I_I familiar

Personal. Communal. Education. Genre.

4. Udspiller historien sig et sted som du oplever som
bekendt I_I_I_I_I_I ubekendt

4. Does the action unfold in surroundings you find
familiar I_I_I_I_I_I unfamiliar

Personal ? Communal. Cultural. Genre.

5. Forekom historien dig (et kryds ved hvert spørgsmål)
underholdende I_I_I_I_I_I kedelig
frastødende I_I_I_I_I_I tiltalende
morsom I_I_I_I_I_I alvorlig
meget poetisk I_I_I_I_I_I slet ikke poetisk
meget uromantisk I_I_I_I_I_I meget romantisk
ligetil !_!_!_!_!_! indviklet
utroværdig !_!_!_!_!_! troværdig
humoristisk !_!_!_!_!_! ikke humoristisk

5. Did you find the story (one cross or tick at each question)
entertaining I_I_I_I_I_I boring
repulsive I_I_I_I_I_I pleasant
funny I_I_I_I_I_I serious
very poetic I_I_I_I_I_I not at all poetic
very romantic I_I_I_I_I_I most unromantic

straightforward	!_!_!_!_!_!	complex
incredible	!_!_!_!_!_!	credible
humorous	!_!_!_!_!_!	not humorous

Person. group. 'taste'. genre. ←

6. Er historien i sin helhed

forståelig	I_I_I_I_I_I	uforståelig
uden mening	I_I_I_I_I_I	meningsfuld
sammenhængende	I_I_I_I_I_I	usammenhængende
overraskende	I_I_I_I_I_I	forudsigeligt
sandsynlig	I_I_I_I_I_I	usandsynlig
realistisk	!_!_!_!_!_!	urealistisk
moralsk	I_I_I_I_I_I	umoralsk

6. Do you find the story in its entirety

comprehensible	I_I_I_I_I_I	incomprehensible
meaningless	I_I_I_I_I_I	meaningful
coherent	I_I_I_I_I_I	incoherent
surprising	I_I_I_I_I_I	predictable
convincing	I_I_I_I_I_I	unlikely
realistic	!_!_!_!_!_!	unrealistic
moral	I_I_I_I_I_I	immoral

Person. group. genre. ←

7. Hvad synes du gennemgående om personerne i historien

realistiske	I_I_I_I_I_I	urealistiske
enkle	I_I_I_I_I_I	komplicerede
overfladiske	I_I_I_I_I_I	dybe

7. What is your overall opinion of the characters in the story

realistic	I_I_I_I_I_I	unrealistic
uncomplicated	I_I_I_I_I_I	complex
superficial	I_I_I_I_I_I	deep

Person. genre. culture? ←

8. Hvad synes du om fortællestilen ?

flydende	!_!_!_!_!_!	besværet
livlig	!_!_!_!_!_!	kedsommelig
simpel	I_I_I_I_I_I	raffineret
direkte	I_I_I_I_I_I	omstændelig

8 What do you think of the narrative style ?

fluent	!_!_!_!_!_!	uneasy
lively	!_!_!_!_!_!	dull
simple	I_I_I_I_I_I	sophisticated
direct	I_I_I_I_I_I	circumstancial

Personal. genre. Spørgsmålet virker ikke overbevisende ←

9. Hvad synes du om sproget

flydende	I_I_I_I_I_I	klodset
gammeldags	I_I_I_I_I_I	nutidigt
usammenhængende	I_I_I_I_I_I	sammenhængende

9. Did you find the language

PUBLICATIONS FROM THE "FOLKTALE-PROJECT".

The Ontological Status, the Formative Elements, the "Filters" and Existences of Folktales: a Discussion. Fabula: Zeitschrift für Erzahlforschung 25 (1984). 241-265, (Cay Dollerup, Bengt Holbek, Iven Reventlow, and Carsten Rosenberg Hansen).

BACKGROUND AND PRELIMINARY PLANS FOR THE PROJECT. Rufes: Copenhagen. March 1985. FOLKTALE PAPER 1 (Cay Dollerup, Iven Reventlow, Carsten Rosenberg Hansen). 24 pp. 87-89165-04-2. ERIC = Educational Resources Information Center. Bloomington 1988. ED 295 138 = CS 009172.

THE RESEARCH TEAM'S PRELIMINARY SELECTION OF A NUMBER OF POTENTIALLY USEFUL TALES FROM THREE DIFFERENT CULTURES FOR FUTURE WORK IN THE "FOLKTALE-PROJECT". Rufes: Copenhagen. April 1985. FOLKTALE PAPER 2 (Cay Dollerup, Iven Reventlow, Carsten Rosenberg Hansen). 37 pp. 87-89065-05-0. ERIC = Educational Resources Information Center. Bloomington 1988. ED 295 139 = CS 009173.

THE EMPIRICAL SELECTION - BY MEANS OF READERS' RESPONSES - OF THE THREE TALES TO BE USED IN THE "FOLKTALE-PROJECT". Rufes: Copenhagen. July 1985. FOLKTALE PAPER 3 (Cay Dollerup, Birte Kristensen, Iven Reventlow, Carsten Rosenberg Hansen, and Christopher Tinson). 64 pp. 87-89065-06-9. ERIC = Educational Resources Information Center. Bloomington 1988. ED 295 140 = CS 009174.

THE PROCEDURES FOR ESTABLISHING THE 'SAME' DEFINITIVE VERSIONS IN DANISH AND IN ENGLISH OF A DANISH, A GREENLANDIC, AND A TURKISH STORY IN THE "FOLKTALE-PROJECT". Rufes: Copenhagen. September 1987. FOLKTALE PAPER 4 (Cay Dollerup, Iven Reventlow, Carsten Rosenberg Hansen). 60 pp. 87-89065-08-5. ERIC = Educational Resources Information Center. Bloomington 1988. ED 295 141 = CS 009175.

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The research unit for experimental studies in reader response, The Center of Translation Studies and the Department of English, Njalsgade 84. DK-2300 Copenhagen S, Denmark.

OVERVIEW OF "FOLKTALE" AS OF OCTOBER 1989

COMPLETED

1. Plans: Paper 1 (March 1985)
2. Selection of eleven texts for empirical testing: Paper 2 (April 1985)
3. Empirical selection of three texts from, respectively, Denmark, Greenland, and Turkey: Paper 3 (July 1985)
4. Setting up 'identical' texts in Danish and English: Paper 4 (September 1987)
5. The first testing of a questionnaire on reader backgrounds in the US and in Denmark: Paper 5 (November 1987)
6. Publication of the texts used: Paper 6 (January 1988)
7. Reports during the reading by 21 readers from Denmark, Greenland, the US, Canada, and Australia: Paper 7 (March 1988)
8. Written essays after the reading of the Danish story by 129 readers from Denmark, Greenland, Great Britain, India, and Nigeria: Paper 8 (January 1989)
9. Written essays after the reading of the Greenlandic story by 137 readers from Denmark, Greenland, Great Britain, India, and Nigeria: Paper 9 (August 1988)
10. Written essays after the reading of the Turkish story by 140 readers from Denmark, Greenland, Great Britain, India, and Nigeria: Paper 10 (February 1989)
11. The second testing of a questionnaire on reader backgrounds in Great Britain, India, and Nigeria: Paper 11 (March 1989)
12. The 1st questionnaire on reader responses on the Turkish tale (April 1989)
13. The 1st questionnaire on reader responses on the Danish story (April 1989)
14. The 1st questionnaire on reader responses on the Greenlandic story (April 1989)
15. The first test of the questionnaires (May 1989)
16. The analysis of the first testing of the questionnaires (October 1989).
17. Revision of questionnaires (October 1989)
18. Testing of complete set-up (October 1989)

IN PROGRESS

19. Analysis of the testing of the whole set-up

IN PREPARATION

20. Final collection round